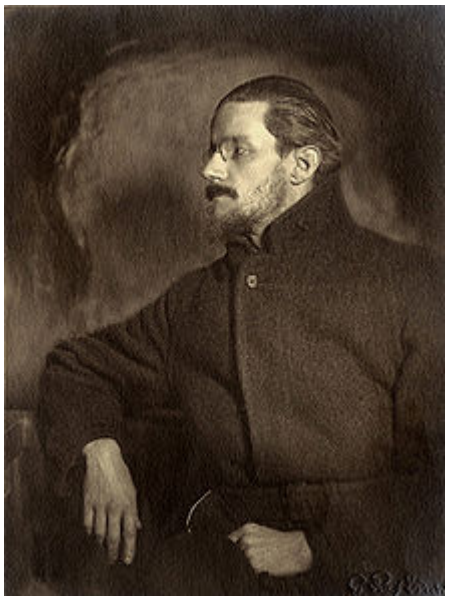
James Joyce (1882-1941)



Joyce in Zurich, c. 1918

James Augustine Aloysius Joyce (2 February 1882 – 13 January 1941) was an Irish novelist and poet, considered to be one of the most influential writers in the modernist avant-garde of the early 20th century. Joyce is best known for *Ulysses* (1922), a landmark novel which perfected his stream of consciousness technique and combined nearly every literary device available in a modern re-telling of *The Odyssey*. Other major works are the short-story collection *Dubliners* (1914), and the novels *A Portrait of the Artist as a Young Man* (1916) and *Finnegans Wake* (1939), and his complete oeuvre includes three books of poetry, a play, occasional journalism, and his published letters.

Joyce was born to a lower-middle class family in Dublin, where he excelled as a student at the Jesuit schools Clongowes and Belvedere, then at University College, Dublin. In his early twenties he emigrated permanently to continental Europe, living in Trieste, Paris and Zurich. Though most of his adult life was spent abroad, Joyce's fictional universe does not extend beyond Dublin, and is populated largely by characters who closely resemble family members, enemies and friends from his time there; *Ulysses* in particular is set with precision in the streets and alleyways of the city. Shortly after the publication of *Ulysses* he elucidated this preoccupation somewhat, saying, “For myself, I always write about Dublin, because if I can get to the heart of Dublin I can get to the heart of all the cities of the world. In the particular is contained the universal.”[1]

Contents

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1882–1904: Dublin

James Augustine Aloysius Joyce was born on 2 February 1882 to John Stanislaus Joyce and Mary Jane Murray in the Dublin suburb of Rathgar. He was the eldest of ten surviving children; two of his siblings died of typhoid. His father's family, originally from Fermoy in Cork, had once owned a small salt and lime works. Joyce's father and paternal grandfather both married into wealthy families. In 1887, his father was appointed rate collector (i.e., a collector of local property taxes) by Dublin Corporation; the family subsequently moved to the fashionable adjacent small town of Bray 12 miles (19 km) from Dublin. Around this time Joyce was attacked by a dog, which engendered in him a lifelong cynophobia. He also suffered from keraunophobia, as his deeply religious aunt had described thunderstorms to him as a sign of God's wrath.[2]

Joyce at age six, 1888

In 1891, Joyce wrote a poem, *Et Tu Healy* on the death of Charles Stewart Parnell. His father was angry at the treatment of Parnell by the Catholic church and at the resulting failure to secure Home Rule for Ireland. The elder Joyce had the poem printed and even sent a part to the Vatican Library. In November of that same year, John Joyce was entered in *Stubbs Gazette* (an official register of bankruptcies) and suspended from work. In 1893, John Joyce was dismissed with a pension, beginning the family's slide into poverty caused mainly by John's drinking and general financial mismanagement.[3]

James Joyce began his education at Clongowes Wood College, a Jesuit boarding school near Clane in County Kildare, which he entered in 1888 but had to leave in 1892 when his father could no longer pay the fees. Joyce then studied at home and briefly at the Christian Brothers school on North Richmond Street, Dublin, before he was offered a place in the Jesuits', Dublin school, Belvedere College, in 1893. The offer reflected, at least in part, the hope that he would prove to have a vocation and join the Order. Joyce, however, appeared to have rejected Catholicism by the age of 16, although the philosophy of Thomas Aquinas continued to influence him strongly throughout his life.[4] L. A. G. Strong, William T. Noon, Robert Boyle and others have argued that Joyce, later in life, reconciled with the faith he rejected earlier in life and that his parting with the faith was succeeded by a not so obvious reunion, and that Ulysses and Finnegans Wake are essentially Catholic expressions.[5] Likewise, Hugh Kenner and T.S. Eliot saw between the lines of Joyce's work the outlook of a serious Christian and that beneath the veneer of the work lies a remnant of Catholic belief and attitude.[6] Kevin Sullivan maintains that, rather than reconciling with the faith, Joyce never left it.[7] Critics holding this view insist that Stephen, the protagonist of the semi-autobiographical A Portrait of the Artist as a Young Man as well as Ulysses (novel), is not Joyce.[7] Somewhat cryptically, in an interview after completing Ulysses, in response to the question "When did you leave the Catholic Church", Joyce answered, "That's for the Church to say." [8] Eamonn Hughes maintains that Joyce takes a dialectic approach, both assenting and denying, saying that Stephen's much noted *non serviam* is qualified - "I will not serve *that which I no longer believe*…", and that the *non serviam* will always be balanced by Stephen's "I am a servant…" and Molly's "yes".[9]

He enrolled at the recently established University College Dublin (UCD) in 1898, studying English, French, and Italian. He also became active in theatrical and literary circles in the city. In 1900 his review of Henrik Ibsen's *New Drama* was published in *Fortnightly Review*; it was his first publication and he received a note of thanks from the Norwegian dramatist himself. Joyce wrote a number of other articles and at least two plays (since lost) during this period. Many of the friends he made at University College Dublin would appear as characters in Joyce's written works.

In 1901, the National Census of Ireland lists James Joyce (19) as a scholar living with his mother and father, six sisters and three brothers at Royal Terrace, Clontarf, Dublin.

Bust of James Joyce in St. Stephen's Green, Dublin

After graduating from UCD in 1903, Joyce left for Paris to study medicine, but he soon abandoned this after finding the technical lectures in French too difficult. He stayed on for a few months, appealing for finance his family could ill afford and reading late in the Bibliothèque Sainte-Geneviève. When his mother was diagnosed with cancer, his father sent a telegraph which read, "NOTHER [sic] DYING COME HOME FATHER".[10] Joyce returned to Ireland. Fearing for her son's impiety, his mother tried unsuccessfully to get Joyce to make his confession and to take communion. She finally passed into a coma and died on 13 August, James and Stanislaus having refused to kneel with other members of the family praying at her bedside.[11] After her death he continued to drink heavily, and conditions at home grew quite appalling. He scraped a living reviewing books, teaching and singing—he was an accomplished tenor, and won the bronze medal in the 1904 Feis Ceoil.[12]

On 7 January 1904 he attempted to publish *A Portrait of the Artist*, an essay-story dealing with aesthetics, only to have it rejected from the free-thinking magazine *Dana*. He decided, on his twenty-second birthday, to revise the story into a novel he called *Stephen Hero*. It was a fictional rendering of Joyce's youth, but he eventually grew frustrated with its direction and abandoned this work. It was never published in this form, but years later, in Trieste, Joyce completely rewrote it as *A Portrait of the Artist as a Young Man*. The unfinished *Stephen Hero* was published after his death.[13]

The same year he met Nora Barnacle, a young woman from Connemara, County Galway who was working as a chambermaid. On 16 June 1904, they first stepped out together, an event which would be commemorated by providing the date for the action of *Ulysses*.

Joyce remained in Dublin for some time longer, drinking heavily. After one of these drinking binges, he got into a fight over a misunderstanding with a man in Phoenix Park; he was picked up and dusted off by a minor acquaintance of his father's, Alfred H. Hunter, who brought him into his home to tend to his injuries.[14] Hunter was rumored to be a Jew and to have an unfaithful wife, and would serve as one of the models for Leopold Bloom, the protagonist of *Ulysses*.[15] He took up with medical student Oliver St John Gogarty, who formed the basis for the character Buck Mulligan in *Ulysses*. After staying in Gogarty's Martello Tower for six nights he left in the middle of the night following an altercation which involved Gogarty shooting a pistol at some pans hanging directly over Joyce's bed.[16] He walked all the way back to Dublin to stay with relatives for the night, and sent a friend to the tower the next day to pack his trunk. Shortly thereafter he eloped to the continent with Nora.

1904–20: Trieste and Zurich

Joyce in 1915

Joyce and Nora went into self-imposed exile, moving first to Zurich, where he had supposedly acquired a post to teach English at the Berlitz Language School through an agent in England. It turned out that the English agent had been swindled, but the director of the school sent him on to Trieste, which was part of Austria-Hungary until World War I (today part of Italy). Once again, he found there was no position for him, but with the help of Almidano Artifoni, director of the Trieste Berlitz school, he finally secured a teaching position in Pola, then also part of Austria-Hungary (today part of Croatia). He stayed there, teaching English mainly to Austro-Hungarian naval officers stationed at the Pola base, from October 1904 until March 1905, when the Austrians—having discovered an espionage ring in the city—expelled all aliens. With Artifoni's help, he moved back to Trieste and began teaching English there. He would remain in Trieste for most of the next ten years.[17]

Joyce's statue in Trieste

Later that year Nora gave birth to their first child, George. Joyce then managed to talk his brother, Stanislaus, into joining him in Trieste, and secured him a position teaching at the school. James's ostensible reasons were desire for Stanislaus's company and the hope of offering him a more interesting life than that of his simple clerking job in Dublin. In truth, though, James hoped to augment his family's meagre income with his brother's earnings.[18] Stanislaus and James had strained relations throughout the time they lived together in Trieste, with most arguments centering on James's drinking habits and frivolity with money.[19]

With the chronic wanderlust of James's early years, he became frustrated with life in Trieste and moved to Rome in late 1906, having secured employment in a bank. He intensely disliked Rome, and moved back to Trieste in early 1907. His daughter Lucia was born in the summer of the same year.[20]

Joyce returned to Dublin in mid-1909 with George, in order to visit his father and work on getting *Dubliners* published. He visited Nora's family in Galway, meeting them for the first time (a successful visit, to his relief). He also launched Ireland's first cinema, the Volta Cinematograph, with backing from his Italian friends. While preparing to return to Trieste he decided to take one of his sisters, Eva, back with him to help Nora run the home. He spent only a month in Trieste before returning to Dublin, this time as a representative of some cinema owners hoping to set up a regular cinema in Dublin. The venture was successful (but quickly fell apart in Joyce's absence), and he returned to Trieste in January 1910 with another sister, Eileen, in tow. Eva became very homesick for Dublin and returned there a few years later, but Eileen spent the rest of her life on the continent, eventually marrying Czech bank cashier Frantisek Schaurek.[21]

Joyce returned to Dublin again briefly in mid-1912 during his years-long fight with his Dublin publisher, George Roberts, over the publication of *Dubliners*. His trip was once again fruitless, and on his return he wrote the poem "Gas from a Burner" as an invective against Roberts. After this trip, he never again came closer to Dublin than London, despite many pleas from his father and invitations from fellow Irish writer William Butler Yeats.

One of his students in Trieste was Ettore Schmitz, better known by the pseudonym Italo Svevo. They met in 1907 and became lasting friends and mutual critics. Schmitz was a Catholic of Jewish origin and became the primary model for Leopold Bloom; most of the details about the Jewish faith in *Ulysses* came from Schmitz's responses to queries from Joyce.[22] While living in Trieste, Joyce was first beset with eye problems that ultimately required over a dozen surgeries.[23]

Joyce concocted a number of money-making schemes during this period, including an attempt to become a cinema magnate in Dublin. He also frequently discussed but ultimately abandoned a plan to import Irish tweeds to Trieste. Correspondence relating to that venture with the Irish Woollen Mills are displayed in the windows of their premises on Aston's Quay in Dublin. His skill at borrowing money saved him from indigence. What income he had came partially from his position at the Berlitz school and partially from teaching private students.

The so-called *James-Joyce-Kanzel* (plateau) at the confluence of the Sihl an Limmat rivers in Zurich where Joyce loved to relax

In 1915, after most of his students were conscripted in Trieste for World War I, he moved to Zurich. Two influential private students, Baron Ambriogo Railli and Count Francesco Sordina, petitioned officials for an exit permit for the Joyces, who in turn agreed not to take any action against the emperor of Austria-Hungary during the war.[24] There, he met one of his most enduring and important friends, Frank Budgen, whose opinion Joyce constantly sought through the writing of *Ulysses* and *Finnegans Wake*. It was also here where Ezra Pound brought him to the attention of English feminist and publisher Harriet Shaw Weaver, who would become Joyce's patron, providing him thousands of pounds over the next 25 years and relieving him of the burden of teaching in order to focus on his writing. While in Zurich he wrote *Exiles*, published *A Portrait...*, and began serious work on *Ulysses*. Zurich during the war was home to exiles and artists from across

Europe, and its bohemian, multilingual atmosphere suited him. Nevertheless, after four years he was restless, and after the war he returned to Trieste as he had originally planned. He found the city had changed, and some of his old friends noted his maturing from teacher to full-time artist. His relations with his brother (who had been interned in an Austrian prison camp for most of the war due to his pro-Italian politics) were more strained than ever. Joyce headed to Paris in 1920 at an invitation from Ezra Pound, supposedly for a week, but he ended up living there for the next twenty years.

1920–41: Paris and Zurich

In Paris, 1924. Portrait by Patrick Tuohy.

Joyce set himself to finally finishing *Ulysses* in Paris, delighted to find that he was gradually gaining fame as an avant-garde writer. A further grant from Miss Shaw Weaver meant he could devote himself full-time to writing again, as well as consort with other literary figures in the city. During this era, Joyce's eyes began to give him more and more problems. He was treated by Dr Louis Borsch in Paris, receiving nine surgeries from him until Borsch's death in 1929. Throughout the 1930s he traveled frequently to Switzerland for eye surgeries and treatments for Lucia, who, according to the Joyces, suffered from schizophrenia. Lucia was analysed by Carl Jung at the time, who after reading *Ulysses*, concluded that her father had schizophrenia.[25] Jung said she and her father were two people heading to the bottom of a river, except that he was diving and she was falling.[26][27][28]

Grave of James Joyce in Zurich-Fluntern

In Paris, Maria and Eugene Jolas nursed Joyce during his long years of writing *Finnegans Wake.* Were it not for their unwavering support (along with Harriet Shaw Weaver's constant financial support), there is a good possibility that his books might never have been finished or published. In their now legendary literary magazine "*transition*," the Jolases published serially various sections of Joyce's novel under the title *Work in Progress.* He returned to Zurich in late 1940, fleeing the Nazi occupation of France.

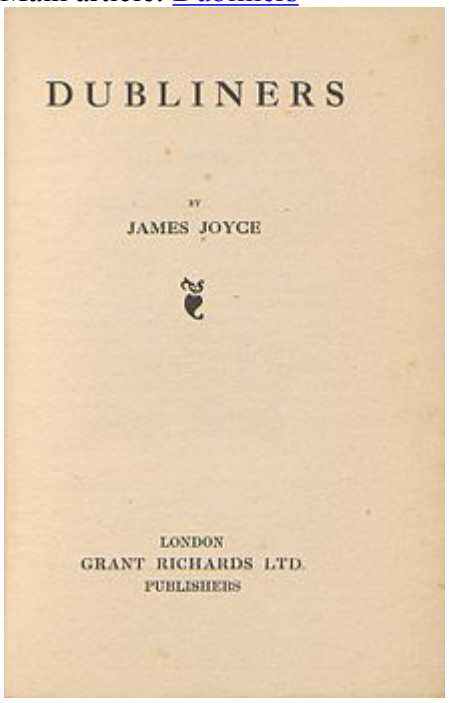
On 11 January 1941, he underwent surgery for a perforated ulcer. While at first improved, he relapsed the following day, and despite several transfusions, fell into a coma. He awoke at 2 a.m. on 13 January 1941, and asked for a nurse to call his wife and son before losing consciousness again. They were still on their way when he died 15 minutes later. He is buried in the Fluntern Cemetery within earshot of the lions in the Zurich Zoo.

Although two senior Irish diplomats were in Switzerland at the time, neither attended Joyce's funeral, and the Irish government subsequently declined Nora's offer to permit the repatriation of Joyce's remains. Nora, whom Joyce had finally married in London in 1931, survived him by 10 years. She is buried now by his side, as is their son George, who died in 1976. Ellmann reports that when the arrangements for Joyce's burial were being made, a Catholic priest tried to convince Nora that there should be a funeral Mass. She replied, "I couldn't do that to him."[29] Swiss tenor Max Meili sang *Addio terra, addio cielo* from Monteverdi's *L'Orfeo* at the funeral service.

Major works

Dubliners

Main article: Dubliners



The title page of the first edition of *Dubliners*

Joyce's Irish experiences constitute an essential element of his writings, and provide all of the settings for his fiction and much of its subject matter. His early volume of short stories, *Dubliners*, is a penetrating analysis of the stagnation and paralysis of Dublin society. The stories incorporate epiphanies, a word used particularly by Joyce, by which he meant a sudden consciousness of the "soul" of a thing. The final and most famous story in the collection, "The Dead", was directed by John Huston as his last feature film in 1987.

A Portrait of the Artist as a Young Man

Main article: A Portrait of the Artist as a Young Man

A Portrait of the Artist as a Young Man is a nearly complete rewrite of the abandoned novel Stephen Hero. Joyce attempted to burn the original manuscript in a fit of rage during an argument with Nora, though to his subsequent relief it was rescued by his sister. A *Künstlerroman*, *Portrait* is a heavily autobiographical[30] coming-of-age novel depicting the childhood and adolescence of protagonist Stephen Dedalus and his gradual growth into artistic self-consciousness. Some hints of the techniques Joyce frequently employed in later works, such as stream of consciousness, interior monologue, and references to a character's psychic reality rather than to his external surroundings, are evident throughout this novel.[31] Joseph Strick directed a film of the book in 1977 starring Luke Johnston, Bosco Hogan, T.P. McKenna and John Gielgud.

Exiles and poetry

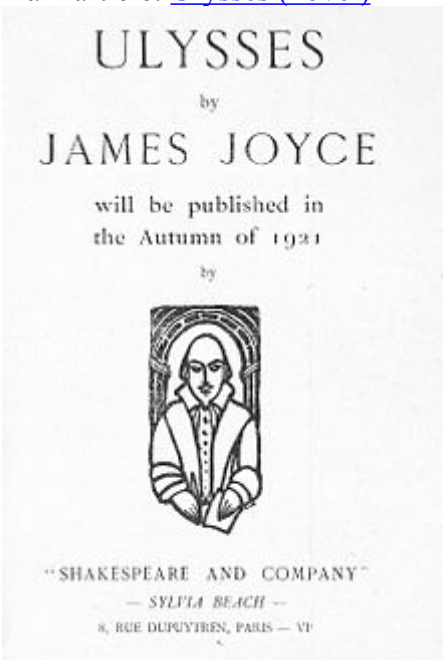
Main articles: Pomes Penyeach and Chamber Music (book)

Despite early interest in the theatre, Joyce published only one play, *Exiles*, begun shortly after the outbreak of World War I in 1914 and published in 1918. A study of a husband and wife relationship, the play looks back to *The Dead* (the final story in *Dubliners*) and forward to *Ulysses*, which Joyce began around the time of the play's composition.

Joyce also published a number of books of poetry. His first mature published work was the satirical broadside "The Holy Office" (1904), in which he proclaimed himself to be the superior of many prominent members of the Celtic revival. His first full-length poetry collection *Chamber Music* (referring, Joyce explained, to the sound of urine hitting the side of a chamber pot) consisted of 36 short lyrics. This publication led to his inclusion in the *Imagist Anthology*, edited by Ezra Pound, who was a champion of Joyce's work. Other poetry Joyce published in his lifetime includes "Gas From A Burner" (1912), *Pomes Penyeach* (1927) and "Ecce Puer" (written in 1932 to mark the birth of his grandson and the recent death of his father). It was published by the Black Sun Press in *Collected Poems* (1936).

Ulysses

Main article: Ulysses (novel)



Announcement of the initial publication of *Ulysses*.

As he was completing work on *Dubliners* in 1906, Joyce considered adding another story featuring a Jewish advertising canvasser called Leopold Bloom under the title *Ulysses*. Although he did not pursue the idea further at the time, he eventually commenced work on a novel using both the title and basic premise in 1914. The writing was completed in October, 1921. Three more months were devoted to working on the proofs of the book before Joyce halted work shortly before his self-imposed deadline, his 40th birthday (2 February 1922).

Thanks to Ezra Pound, serial publication of the novel in the magazine *The Little Review* began in 1918. This magazine was edited by Margaret Anderson and Jane Heap, with the backing of John Quinn, a New York attorney with an interest in contemporary experimental art and literature. Unfortunately, this publication encountered censorship problems in the United States; serialization was halted in 1920 when the editors were convicted of publishing obscenity.[32] The novel was not published in the United States until 1933.[33]

At least partly because of this controversy, Joyce found it difficult to get a publisher to accept the book, but it was published in 1922 by Sylvia Beach from her well-known Rive Gauche bookshop, *Shakespeare and Company*. An English edition published the same year by Joyce's patron, Harriet Shaw Weaver, ran into further difficulties with the United States authorities, and 500 copies that were shipped to the States were seized and possibly destroyed. The following year, John Rodker produced a print run of 500 more intended to replace the missing copies, but these were burned by English customs at Folkestone. A further consequence of the novel's ambiguous legal status as a banned book was that a number of "bootleg" versions appeared, most notably a number of pirate versions from the publisher Samuel Roth. In 1928, a court injunction against Roth was obtained and he ceased publication.

With the appearance of both *Ulysses* and T. S. Eliot's poem, *The Waste Land*, 1922 was a key year in the history of English-language literary modernism. In *Ulysses*, Joyce employs stream of consciousness, parody, jokes, and virtually every other established literary technique to present his characters.[34] The action of the novel, which takes place in a single day, 16 June 1904, sets the characters and incidents of the Odyssey of Homer in modern Dublin and represents Odysseus (Ulysses), Penelope and Telemachus in the characters of Leopold Bloom, his wife Molly Bloom and Stephen Dedalus, parodically contrasted with their lofty models. The book explores various areas of Dublin life, dwelling on its squalor and monotony. Nevertheless, the book is also an affectionately detailed study of the city, and Joyce claimed that if Dublin were to be destroyed in some catastrophe it could be rebuilt, brick by brick, using his work as a model.[35] In order to achieve this level of accuracy, Joyce used the 1904 edition of Thom's Directory—a work that listed the owners and/or tenants of every residential and commercial property in the city. He also bombarded friends still living there with requests for information and clarification.

Joyce talking with publishers Sylvia Beach and Adrienne Monnier at Shakespeare & Co., Paris, 1920

The book consists of 18 chapters, each covering roughly one hour of the day, beginning around 8 a.m. and ending some time after 2 a.m. the following morning. Each chapter employs its own literary style, and parodies a specific episode in Homer's Odyssey. Furthermore, each chapter is associated with a specific colour, art or science, and bodily organ. This combination of kaleidoscopic writing with an extreme formal schematic structure renders the book a major contribution to the development of 20th-century modernist literature.[36] The use of classical mythology as an organizing framework, the near-obsessive focus on external detail, and the occurrence of significant action within the minds of characters have also contributed to the development of literary modernism. Nevertheless, Joyce complained that, "I may have

oversystematised *Ulysses*," and played down the mythic correspondences by eliminating the chapter titles that had been taken from Homer.[37]

Finnegans Wake

Main article: Finnegans Wake

Joyce as depicted on the Irish £10 banknote, issued 1993–2002

Having completed work on *Ulysses*, Joyce was so exhausted that he did not write a line of prose for a year.[38] On 10 March 1923 he informed a patron, Harriet Weaver: "Yesterday I wrote two pages—the first I have since the final *Yes* of *Ulysses*. Having found a pen, with some difficulty I copied them out in a large handwriting on a double sheet of foolscap so that I could read them. *Il lupo perde il pelo ma non il vizio*, the Italians say. The wolf may lose his skin but not his vice or the leopard cannot change his spots".[39] Thus was born a text that became known, first, as *Work in Progress* and later *Finnegans Wake*.

By 1926 Joyce had completed the first two parts of the book. In that year, he met Eugene and Maria Jolas who offered to serialise the book in their magazine *transition*. For the next few years, Joyce worked rapidly on the new book, but in the 1930s, progress slowed considerably. This was due to a number of factors, including the death of his father in 1931, concern over the mental health of his daughter Lucia and his own health problems, including failing eyesight. Much of the work was done with the assistance of younger admirers, including Samuel Beckett. For some years, Joyce nursed the eccentric plan of turning over the book to his friend James Stephens to complete, on the grounds that Stephens was born in the same hospital as Joyce exactly one week later, and shared the first name of both Joyce and of Joyce's fictional alter-ego (this is one example of Joyce's numerous superstitions).[40]

Reaction to the work was mixed, including negative comment from early supporters of Joyce's work, such as Pound and the author's brother Stanislaus Joyce.[41] In order to counteract this hostile reception, a book of essays by supporters of the new work, including Beckett, William Carlos Williams and others was organised and published in 1929 under the title *Our Exagmination Round His Factification for Incamination of Work in Progress*. At his 47th birthday party at the Jolases' home, Joyce revealed the final title of the work and *Finnegans Wake* was published in book form on 4 May 1939. Later, further negative comments surfaced from doctor and author Hervey Cleckley, who questioned the significance others had placed on the work. In his book, *The Mask of Sanity*, Cleckley refers to *Finnegans Wake* as "a 628-page collection of erudite gibberish indistinguishable to most people from the familiar word salad produced by hebephrenic patients on the back wards of any state hospital."[42]

Joyce's method of stream of consciousness, literary allusions and free dream associations was pushed to the limit in *Finnegans Wake*, which abandoned all conventions of plot and character construction and is written in a peculiar and obscure language, based mainly on complex multi-level puns. This approach is similar to, but far more extensive than that used by Lewis Carroll in *Jabberwocky*. This has led many readers and critics to apply Joyce's oft-quoted description in the *Wake* of *Ulysses* as his "usylessly unreadable Blue Book of Eccles"[43] to the *Wake* itself. However, readers have been able to reach a consensus about the central cast of characters and general plot.

Much of the wordplay in the book stems from the use of multilingual puns which draw on a wide range of languages. The role played by Beckett and other assistants included collating words from these languages on cards for Joyce to use and, as Joyce's eyesight worsened, of writing the text from the author's dictation.[44]

The view of history propounded in this text is very strongly influenced by Giambattista Vico, and the metaphysics of Giordano Bruno of Nola are important to the interplay of the "characters". Vico propounded a cyclical view of history, in which civilisation rose from chaos, passed through theocratic, aristocratic, and democratic phases, and then lapsed back into chaos. The most obvious example of the influence of Vico's cyclical theory of history is to be found in the opening and closing words of the book. *Finnegans Wake* opens with the words "riverrun, past Eve and Adam's, from swerve of shore to bend of bay, brings us by a commodius vicus of recirculation back to Howth Castle and Environs." ("vicus" is a pun on Vico) and ends "A way a lone a last a loved a long the". In other words, the book ends with the beginning of a sentence and begins with the end of the same sentence, turning the book into one great cycle.[45] Indeed, Joyce said that the ideal reader of the *Wake* would suffer from "ideal insomnia"[46] and, on completing the book, would turn to page one and start again, and so on in an endless cycle of reading.

Legacy

Statue of James Joyce on North Earl Street, Dublin

Joyce's work has been subject to intense scrutiny by scholars of all types. He has also been an important influence on writers and scholars as diverse as Samuel Beckett,[47] Jorge Luis Borges,[48] Flann O'Brien,[49] Máirtín Ó Cadhain, Salman Rushdie,[50] Robert Anton Wilson,[51] John Updike,[52] and Joseph Campbell.[53] *Ulysses* has been called "a demonstration and summation of the entire [Modernist] movement".[54]

Some scholars, most notably Vladimir Nabokov, have mixed feelings on his work, often championing some of his fiction while condemning other works. In Nabokov's opinion, *Ulysses* was brilliant,[55] *Finnegans Wake* horrible[56]—an attitude Jorge Luis Borges shared.[57] In recent years, literary theory has embraced Joyce's innovation and ambition.[*citation needed*]

Joyce's influence is also evident in fields other than literature. The phrase "Three Quarks for Muster Mark" in Joyce's *Finnegans Wake* is often called the source of the physicists' word "quark", the name of one of the main kinds of elementary particles, proposed by the physicist Murray Gell-Mann.[58] The French philosopher Jacques Derrida has written a book on the use of language in *Ulysses*, and the American philosopher Donald Davidson has written similarly on *Finnegans Wake* in comparison with Lewis Carroll. Psychoanalyst Jacques Lacan used Joyce's writings to explain his concept of the *sinthome*. According to Lacan, Joyce's writing is the supplementary cord which kept Joyce from psychosis.[59]

The work and life of Joyce is celebrated annually on 16 June, Bloomsday, in Dublin and in an increasing number of cities worldwide.

In 1999, *Time Magazine* named Joyce one of the 100 Most Important People of the 20th Century,[60] and stated; "Joyce ... revolutionized 20th century fiction".[61] In 1998, the Modern Library ranked *Ulysses* No. 1,

A Portrait of the Artist as a Young Man No. 3, and *Finnegans Wake* No. 77, on its list of the 100 best English-language novels of the 20th century.[62]

Works

- *Chamber Music* (1907, poems)
- *Dubliners* (1914, short-story collection)
- *A Portrait of the Artist as a Young Man* (1916, novel)
- *Exiles* (1918, play)
- *Ulysses* (1922, novel)
- *Pomes Penyeach* (1927, poems)
- *Collected Poems* (1936, poems)
- *Finnegans Wake* (1939, novel)

Posthumous publications

- *Stephen Hero* (precursor to *A Portrait*; written 1904–06, published 1944)
- *Giacomo Joyce* (written 1907, published 1968)
- *Letters of James Joyce Vol. 1* (Ed. Stuart Gilbert, 1957)
- *The Critical Writings of James Joyce* (Eds. Ellsworth Mason and Richard Ellman, 1959)
- *Letters of James Joyce Vol. 2* (Ed. Richard Ellman, 1966)
- *Letters of James Joyce Vol. 3* (Ed. Richard Ellman, 1966)
- *Selected Letters of James Joyce* (Ed. Richard Ellman, 1975)

Notes

1. ^ (Ellman, p. 505, citing Power, From an Old Waterford House (London, n.d.), p. 63-64.)
2. ^ "'Why are you so afraid of thunder?' asked [Arthur] Power, 'your children don't mind it.' 'Ah,' said Joyce contemptuously, 'they have no religion.' Joyce's fears were part of his identity, and he had no wish, even if he had had the power, to slough any of them off." (Ellman, p. 514, citing Power, From an Old Waterford House (London, n.d.), p. 67, and 1953 interview with Power.)
3. ^ Ellmann, p. 132.
4. ^ Ellmann, pp. 30, 55.
5. ^ Segall, Jeffrey Joyce in America: cultural politics and the trials of Ulysses, p. 140, University of California Press 1993
6. ^ Segall, Jeffrey Joyce in America: cultural politics and the trials of Ulysses, p. 142, University of California Press 1993
7. ^ *a* *b* Segall, Jeffrey Joyce in America: cultural politics and the trials of Ulysses, p. 160, University of California Press 1993
8. ^ Davison, Neil R., James Joyce, Ulysses, and the Construction of Jewish Identity: Culture, , Biography, and 'the Jew' in Modernist Europe , p. 78, Cambridge University Press, 1998
9. ^ Hughs, Eamonn in Robert Welch's Irish writers and religion , pp.116-137, Rowman & Littlefield 1992
10. ^ She was originally diagnosed with cirrhosis of the liver, but this proved incorrect, and she was diagnosed with cancer in April 1903 (Ellman, pp. 128–129).
11. ^ Ellmann, pp. 129, 136.
12. ^ History of the Feis Ceoil Association. Siemens Feis Ceoil Association. 1 April 2007 version retrieved from the Internet archive on 9 November 2009.
13. ^ "Joyce - Other works". The James Joyce Centre. http://www.jamesjoyce.ie/detail.asp?ID=28. Retrieved 22 February 2010.
14. ^ Ellmann, p. 162.
15. ^ Ellmann, p. 230.
16. ^ Ellmann, p. 175.
17. ^ McCourt 2001.
18. ^ According to Ellmann, Stanislaus allowed James to collect his pay, "to simplify matters" (p. 213).
19. ^ The worst of the conflicts were in July, 1910 (Ellmann, pp. 311–313).
20. ^ Williams, Bob. Joycean Chronology. The Modern World, 6 November 2002, Retrieved on 9 November 2009.
21. ^ Ellman, pp. 384–5.
22. ^ Ellmann, p. 272.
23. ^ Ellman pp. 268, 417.
24. ^ Ellman p. 386.
25. ^ Shloss, p. 278.
26. ^ Pepper, Tara
27. ^ Shloss p. 297.
28. ^ In-depth knowledge of Joyce's relationship with his schizophrenic daughter is scant, because the current heir of the Joyce estate, Stephen Joyce, burned thousands of letters between Lucia and her father that he received upon Lucia's death in 1982.(Stanley, Alessandra. "Poet Told All; Therapist Provides the Record," *The New York Times*, July 15, 1991. Retrieved 9 July 2007). Stephen Joyce stated in a letter to the editor of *The New York Times* that "Regarding the destroyed correspondence, these were all personal letters from Lucia to us. They were written many years after both Nonno and Nonna [i.e. Mr and Mrs Joyce] died and did not refer to them. Also destroyed were some postcards and one telegram from Samuel Beckett to Lucia. This was done at Sam's written request."Joyce, Stephen (31 December 1989). "The Private Lives of Writers" (Letter to the Editor). *The New York Times*. http://query.nytimes.com/gst/fullpage.html?res=950DE4DB103DF932A05751C1A96F948260&sec=&spon=&pagewanted=1. Retrieved 9 November 2009.
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30. ^ MacBride, p. 14.

31. ^ Deming, p. 749.
32. ^ Gillers, pp. 251–62.
33. ^ The fear of prosecution for publication ended with the court decision of United States v. One Book Called Ulysses, 5 F.Supp. 182 (S.D.N.Y. 1933). Ellman, pp. 666–67.
34. ^ Examined at length in Vladimir Nabokov's *Lectures on Ulysses. A Facsimile of the Manuscript.* Bloomfield Hills/Columbia: Bruccoli Clark, 1980.
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46. ^ *Finnegans Wake*, 120.9–16.
47. ^ Friedman, Melvin J. A review of Barbara Reich Gluck's *Beckett and Joyce: friendship and fiction*, Bucknell University Press (June 1979), ISBN 0-8387-2060-9. Retrieved 3 December 2006.
48. ^ Williamson, pp. 123–124, 179, 218.
49. ^ For example, Hopper, p. 75, says "In all of O'Brien's work the figure of Joyce hovers on the horizon ...".
50. ^ Interview of Salman Rushdie, by Margot Dijkgraaf for the Dutch newspaper NRC Handelsblad, translated by K. Gwan Go. Retrieved 3 December 2006.
51. ^ Edited transcript of an 23 April 1988 interview of Robert Anton Wilson by David A. Banton, broadcast on HFJC, 89.7 FM, Los Altos Hills, California. Retrieved 3 December 2006.
52. ^ Updike has referred to Joyce as infuential in a number of interviews and essays. The most recent of such references is in the foreword to *The Early Stories:1953-1975* (London:Hamish Hamilton, 2003),p.x. Other instances include an interview with Frank Gado in *First Person:Conversations with Writers and their Writing* (New York:Union College Press, 1973), p.92, and James Plath's *Conversations with John Updike* (Jackson:University of Mississippi Press, 1994), p.197 and p.223.
53. ^ "About Joseph Campbell", Joseph Campbell Foundation. 1 January 2007 version retrieved from the Internet archive on 9 November 2009.
54. ^ Beebe, p. 176.
55. ^ "When I want good reading I reread Proust's *A la Recherche du Temps Perdu* or Joyce's *Ulysses*" (Nabokov, letter to Elena Sikorski, 3 August 1950, in *Nabokov's Butterflies: Unpublished and Uncollected Writings* [Boston: Beacon, 2000], pp. 464–465). Nabokov put *Ulysses* at the head of his list of the "greatest twentieth century masterpieces" (Nabokov, *Strong Opinions* [New York: McGraw-Hill, 1974] excerpt).
56. ^ "Of course, it would have been unseemly for a monarch to appear in the robes of learning at a university lectern and present to rosy youths *Finnigan's Wake* [sic] as a monstrous extension of Angus MacDiarmid's "incoherent transactions" and of Southey's Lingo-Grande. . ." (Nabokov, *Pale Fire* [New York: Random House, 1962], p. 76). The comparison is made by an unreliable narrator, but Nabokov in an unpublished note had compared "the worst parts of James Joyce" to McDiarmid and to Swift's letters to Stella (quoted by Brian Boyd, "Notes" in Nabokov's *Novels 1955–1962: Lolita / Pnin / Pale Fire* [New York: Library of America, 1996], 893).
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- *Irish Writers on Writing* featuring James Joyce. Edited by Eavan Boland (Trinity University Press, 2007).

External links

Works by James Joyce at Project Gutenberg

- Works by or about James Joyce in libraries (WorldCat catalog)
- An Audio tour of the history of James Joyce's writings
- Joyce's Dublin - slideshow by *Life magazine*
- Bibliography of Joycean Scholarship and Literary Criticism
- Music in the Works of James Joyce
- James Joyce Centre (Dublin)
- The James Joyce Scholars' Collection from the University of Wisconsin Digital Collections Center.
- Annoted Ulysses, marked up version of Ulysses.
- James Joyce from Dublin to Ithaca Exhibition from the collections of Cornell University
- Gisèle Freund Photographs of James Joyce in Paris at University of Victoria, Special Collections